

# KERAMIC STUDIO

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SYRACUSE, NEW YORK

February 1913



THE exhibit of decorated porcelains by members of the New York Society of Ceramic Arts, in December at the Galleries of the National Arts Society, New York, was very small and with a few exceptions of little interest. It is to be feared that the absorption of that society into the National Society of Craftsmen has had the effect of dampen-

ing the ardor of the real workers and destroying the morale of the whole society. It would seem that the social side of club life has taken hold to the detriment of original production.

The only exhibits of any importance were a collection of decorated pieces by Mrs. K. E. Cherry, of St. Louis, whose beautiful design and execution we have illustrated so many times and especially in the account of the Art Institute exhibit in the January issue of *Keramic Studio*, the work of Mrs. Dorothea Warren O'Hara which we illustrate in this issue, and some quaint and truly harmonious tableware by Miss Voorhees of New Brunswick, N. J., which we hope to illustrate in a coming issue. A few scattered pieces by other decorators were good but nothing notable. The whole exhibit was contained in an alcove about eight feet square. There was beside this, however, quite a large exhibit of Marblehead pottery with some new and very attractive effects in plaques suitable for wall decoration or fruit sets. One especially harmonious, had a design of a cock with flowers and fruit, centerpiece and border effect, the ground a dull orange, the design in various colored glazes, blue, green, red, etc., all with the effect of having an envelope of the same dull orange color. The control of the glazes shown in the clearness and minuteness of the drawing in this and other examples is really an achievement worthy of remark. There is, however, the danger that with such skill in juxtaposing the colors the tendency will be to too much minuteness of drawing and detail which is not appropriate to the medium.

A small panel of castle and landscape in a fired mosaic of colored clays by Miss Alexander, was a new departure and opens up some interesting possibilities. There was a quantity of other low fire pottery work but not of great interest excepting, perhaps, some bowls from the "Bowl Shops" with simple or child-like designs, not so much of interest from a ceramic standpoint, as from their educational value. We understand that this work is done by poor girls as a sort of club amusement and instruction—as such it commands attention.

An idea has been gradually forcing itself on our attention and late events confirm the idea. It is that ceramic workers do not realize at all the proper value of combination in club work. As soon as a club is formed, instead of searching out the advantages together, a struggle is immediately begun for supremacy in the matter of office holding or social position and the club soon degenerates into a game of follow-the-leader until it is led to extinction. This is not intended to be personal but is the case with nearly every club we have ever known even those that start originally with the idea of self-improvement.

If we were to be asked—first, "What are the advantages of a ceramic club?"—second, "How would you organize it to

gain these advantages?" we would answer somewhat as follows: The advantages of a ceramic club should be,—1. Financial; 2. Educational; 3. Social.

We put first the financial question since bread is the staff of life and comes before cake. Each china decorator, however limited in knowledge, has a certain clientele and earns something in the way of pin money. If her circle of acquaintances were larger she would earn more. Alone, she cannot get together enough pieces to make an exhibit of importance which would draw a crowd; if she combines with the other decorators in her town, together they may be able to hold an exhibit and sale that would be profitable all around and teach the public where they can find small objects in porcelain at moderate prices and larger ones in proportion. In this way each one enlarges her circle. Here some will object that those that do the better work will draw trade away from the others, or that the one who does cheap and tawdry things will overpower those who do refined aesthetic work. No, there is a certain public for each sort of work. What the club members have to keep in mind is that it *does not pay* to run down any one's work to another person. They will think jealousy is the actuating cause. If each one makes a practice of calling attention to the good points in another's work, her listener will naturally conclude that she can afford to be generous because of her own superexcellence. This is simply good business policy.

Supposing now that A, B, C, D, E, F and G have decided to form a club for mutual advantage. They will decide first that they will avoid any clash of personal interests by giving office alphabetically and in rotation. Each one will then strive to show that she is equal to any one in gaining advantages for the club so that her administration will be referred to in the future as "That year we had such a successful exhibit at Smith's store, etc." So then A is appointed president, B vice-president, C secretary, D treasurer, E, F, G committee for jury work. Next year B is president, C vice-president, etc, etc., which makes F, G, and A jury. Now then the decision is to have a Christmas exhibition and sale each year about the first of December. If the work is really worth while, some merchant in the center of the city can be induced to make room for the exhibit on account of the extra crowd brought to his store—a jeweler, crockery or art store or even a furniture store would be a good place. Possibly some member may have influence with the manager of a first class hotel. But the main thing is to get as good a place as possible costing as little as possible. The mistake so many clubs make is to hire some expensive room so that the profits are eaten up in expenses. This is where the "society bee" gets into the club bonnet and makes much buzzing for comfort and profit. Having settled on a place for exhibition, the decision is made to draw, say ten per cent. of the sale price of each piece toward expenses; if expenses are greater fifteen per cent. or even twenty per cent. can be taken. If the expenses are less the surplus goes into the treasury for future needs of the club. Having selected a place where a window can be used for display if possible, get your social directory and send out announcements and have a few prominent advertisements in the local paper. Then divide your china into two distinct sections, the exhibition and the sales. The exhibit should be small and choice showing the best effort

for the year of each member and should be unlimited in price. This should be an educational feature: Perhaps it might be well to limit each exhibitor to—say three pieces. For the sales feature a limit in price should be made—say no piece over \$5.00 or \$10.00. It is better to sell many things cheaply and have your friends and public say, "Let us wait for the ceramic exhibit before purchasing our presents, they always have such a variety and so reasonable in price." It would be a good idea if the members should settle beforehand what sort of things to decorate so as to have a good selection: things suitable for whist or euchre prizes and for the table or toilet, etc., etc. Then if plates and cups and saucers are shown, it is not necessary to make more than one with a card saying orders taken for the dozen at such a price. So much for the financial side though much more could be said to advantage and many clever ideas can be suggested by different members—such, for instance, as serving lunches during conventions, etc., having the tables furnished with china decorated by members and a sign on every table saying everything for sale from the salt and pepper to the teapot.

For the educational features: The club should agree on a certain yearly fee and when a sufficient surplus has accumulated the first thought should be to pay the best teacher within reach to give an afternoon once a month for criticism and instruction. At these meetings problems can be given which will bear on the annual sale and so be beneficial in both ways. For instance, the members can each work out their problem one time on a pepper and salt, another time on a candlestick, etc., etc. Then at this meeting or at a bi-weekly one, members can bring pieces or designs for discussion and criticism by the others. Many other ways of helping one another will suggest themselves from time to time. But the main thing to

keep in mind is that *it pays* to give all the information and help you can to the other members—don't be afraid that the advantage will all be on the other side even if you do not get a good idea in exchange for yours, you will have made your own ideas clearer to yourself, and have opened a door for more ideas to follow. Do not forget that there is no truer word than "that it is more blessed to give than to receive."

As for the social side, *don't* try to climb dizzy heights. Seek only good fellowship, love and charity, and let the other things take care of themselves, don't waste your time or energy, your nerves or anything else, trying to scale heights which after all may only be depths inverted in a mirror of self delusion. In clubs, in art or ceramics, as in religious life, the truth of this saying holds good, "Seek first the kingdom of good and all other things (worth while) will be added unto you."

✦

The Ceramic Society of Greater New York will hold its first annual exhibition in the Sun Parlors of the Waldorf-Astoria Hotel, from February 17 to 22 inclusive. The work shown will be table china exclusively, full services, and individual pieces.

✦

In the account of the Chicago Ceramic Association exhibit, in February number, a mistake was made. The prize won by Miss Lillian Foster was wrongly credited to A. H. Abbott & Co. It should read: Lillian M. Foster, awarded the Burley and Company Prize for the most appropriate design for dinner set.

The mention of Miss Lillian Gunther's excellent work in that exhibition was also omitted by mistake.



COVER FOR ROUND BOX—MARGARET LATHAM

Bottom of box and background of cover, pale grey, using Pearl Grey and a little Yellow. Design darker grey adding Grey for Flesh to the light color, outlines darker still. On last fire dust with Pearl Grey all over surface.





CHRYSANTHEMUM—PHOTO. BY WALTER S. STILLMAN Treatment by Jessie M. Bard

**P**AIN'T the light side of flowers with a wash of Lemon Yellow, then add Yellow Brown and little Albert Yellow for Shading on the shadow side. Wash the dark with Yellow Brown and a little Brown Green, then in the deepest shadows touch in a little Blood Red. The leaves are Moss Green and Yellow Green and shading with Brown Green and

Shading Green. The background is Yellow Brown and Brown Green with a little Violet and Brown Green around the flowers.

Second Firing—Use same colors used in first firing, shading the shadow side with a thin wash of Yellow Brown. Keep the lights clear Yellow, then darken the leaves around the flowers using a little Brown Green and Shading Green.



STUDIO OF DOROTHEA WARREN O'HARA, NEW YORK

## ENAMELING BY DOROTHEA WARREN O'HARA

**A**MONG the ceramic decorators who are coming rapidly to the front is Dorothea Warren O'Hara of New York, who is known mostly by her successful work in enamels. We are glad to be able to show our readers the accompanying photographs of her work and studio and quote a few lines from her "Art of Enameling" which has just come from the publisher. The photographs of her work are also from this book.

"The secret of good enamel work is to choose an enamel which suits your glaze. Soft enamels belong to soft glaze wares such as Satsuma, Belleek, English and Soft German china, etc., and may be raised in relief as high as desired with the feeling of true appropriateness if used on ware with which they agree.

"They may be floated in high relief in one fire if the technique has been mastered, otherwise a second application will be better, this is especially true of large backgrounds and big flower designs. Sometimes as many as four applications are made.

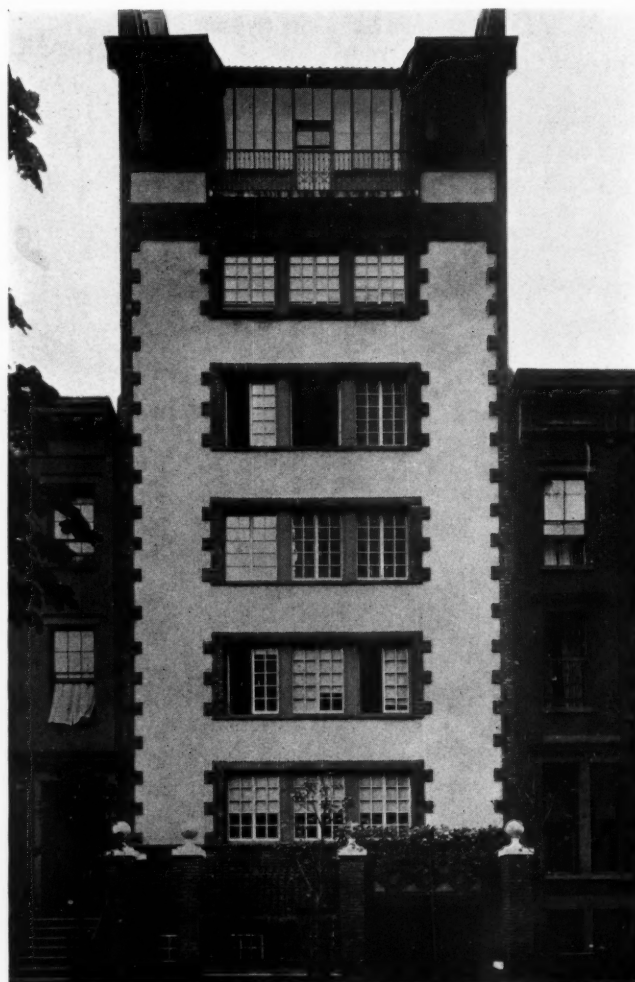
"As soft enamels on soft glazes may be fired a number of times there is no reason for turning out a bad piece of work—if untidy it can be cleaned up and brought out by re-outlining.

"If your color harmony has been lost or your design does not hold together, an envelope of color will serve to fix up the work. Some lovely effects are produced in this way.

"Warm grey, Satsuma tint, yellow grey, grey green or any neutral color is good for this purpose. Soft enamels may be shaded with color. It should however, be done sparingly. Fine effects are obtained by floating one color over another and firing hard enough to bring the under color up.

"Soft enamels on soft glazes are less difficult to handle than hard enamels on hard glazes such as the French and German china. The latter should be applied thinly to produce a liquid transparent effect. This is especially more appropriate for tableware. Enamels on hard glazes will not always stand repeated firings."

Mrs. O'Hara's book is full of information and designs with treatment and should be of great value in the studio.



STUDIO BUILDING





SOFT GLAZE JAPANESE BOWL

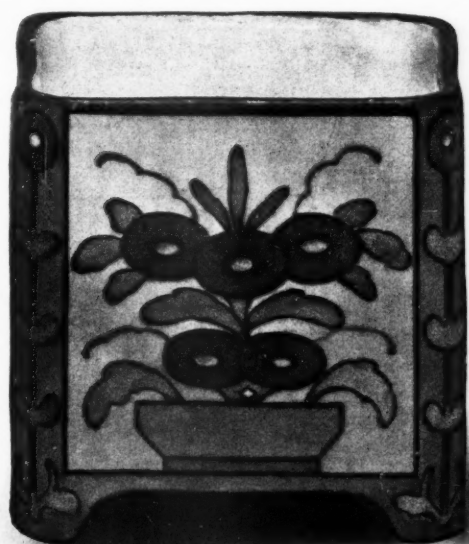
## SOFT GLAZE JAPANESE BOWL

**L**ARGE flower, background of panels, and background of inside band, done in Dark Blue Enamel. Flower in panels and inside band, as well as center and rim of large flower, done in Pink Enamel. Laves, Green Enamel.



## CRACKER JAR

**T**HIS jar is from Lenox Incorporated, Trenton, N. J. Decoration, five panels, with bell shape flower in pot. Colorings, Brown, Green and Lavender. Outlining and scribble done in Dark Brown color. Second fire a light tint of Dark Brown color was put over scribble. Flower pot, Brown Enamel. Leaves, Green Enamel. Flowers, Lavender Enamel and Dull Violet Enamel.



SMALL FRENCH CHINA FERN DISH

**D**ECORATION, Flower in pot, flat Enamels. Flower pots, narrow panels and tendrils, done in Royal Blue color and Turkish Blue color mixed in equal parts, with one-fifth Waterloo Glaze added. Flowers, Dark Yellow color, four parts, and one part Soft Yellow Glaze mixed. Leaves, Yellow Green color, four parts, and one part Blue Glaze.



CRACKER JAR

ENAMEL WORK OF DOROTHEA WARREN O'HARA



BELLEEK VASE



BELLEEK PITCHER



GERMAN CHINA TOBACCO JAR



SATSUMA CRACKER JAR

ENAMEL WORK OF DOROTHEA WARREN O'HARA





FRENCH CHINA FERN DISH

SATSUMA CRACKER JAR

**D**ECORATION, All-over pattern. Flowers, No. 1 Enamel for light part; Lavender Enamel for dark part, and Light Yellow Enamel for center. Leaves, Brown Enamel. Background, Blue Green Enamel. After firing for last time the jar was soaked in the strongest black tea for four days to bring out the crackle of the Satsuma, and to also give it a very old appearance. It is recommended by some that Satsuma should be *boiled* for several hours, but experience teaches that better results are attained by soaking for several days.

GERMAN CHINA TOBACCO JAR

Decoration, Poppy motive. Entire design carried out in Rouen Blue Enamel.

LARGE SATSUMA BOWL

**D**ECORATION, Peacock tail motive and quaint flower combined. Enamels used in Peacock Tail, Dark Blue, Blue Green, Green No. 1. Old Egyptian Turquoise Blue, and Dull Violet. Flowers, Pink No. 1 and Pink No. 2 Enamels. Leaves, Green No. 1 and New Green.

FRENCH CHINA BOWL

**D**ECORATION, Sprig and panel design of apple blossom. Blossom and leaves in panel and inside band done in Sevres Blue Enamel. Background, inside band leaves and stems of sprigs, done in Rouen Blue Enamel. Sprig blossoms, Sevres Blue Enamel. The centre of all the blossoms done in Dull Blue Green Enamel.

BELLEEK PITCHER

**T**HIS pitcher is from New Jersey China Pottery Co. (Willett's) of Trenton, New Jersey, after original drawing by Mrs. Dorothea Warren O'Hara. Decoration, Six hanging baskets of fruit and leaves. Baskets, bands and panels done in Brown Enamel. Panels at top and bottom, also handles, tinted with Satsuma color. Leaves, Blue Green Enamel. Pineapple, Persian Red. Large dark apples, Dark Yellow Enamel. Large light apples, Light Yellow Enamel. Small dark apples, Rhodian Red. Pears, Dull Yellow Enamel.

BELLEEK VASE

**T**HIS vase is from the New Jersey Pottery Co. (Willett's), of Trenton, N. J., after original drawing by Mrs. Dorothea Warren O'Hara. Decoration, Five hanging baskets of fruit and leaves, with small sprig design in panels. Leaves, Green Enamel, No. 2. Pineapple, Persian Red Enamel. Large apples, Dark Yellow Enamel. Dark apples, Rhodian Red. Small apples in back, Dull Yellow Enamel. Small sprigs, Persian Red Enamel and Green Enamel No. 2. Small dark panels at top, Persian Red Enamel, with centers of Dark Yellow. Baskets and bands of gold.

FRENCH CHINA FERN DISH

**D**ECORATION, Baskets of fruit and flowers, done in Flat Enamels. Flat Enamels are made by mixing glaze with color; note proportions. Baskets, leaves, stems, large apples and grapes are all done in Apple Green color, five parts to one part Grey Green Glaze. Flowers and Pomegranates, Dark Yellow color, four parts and one part Soft Yellow Glaze. Pine apples, Kawmo color, four parts to one part Soft Yellow Glaze. Tint on fernery is made of Copenhagen Grey color, three parts to one part Pearl Grey color.



LARGE SATSUMA BOWL

ENAMEL WORK OF DOROTHEA WARREN O'HARA

ENAMEL WORK  
OF  
DOROTHEA WARREN O'HARA



FRENCH  
CHINA BOWL



INDIVIDUAL BREAKFAST SET IN FLAT ENAMELS



SATSUMA BOWL

Decoration, Persian motive. Done in  
Dark Blue Enamel, and Blue Green Enamel.





SALPAGLOSSIS—PHOTO. BY WALTER S. STILLMAN Treatment by Jessie M. Bard

THESE flowers are all varieties of colors, blues, yellows, reds, and some in variegated colors as well.

Paint these in the bluish lavenders, for we are so limited with flowers of these colorings.

First Fire—The lights are Banding Blue and Violet No. 2; toward centers add Ruby Purple to the Blue and Violet; in the very centers use Brown Green and Yellow Brown. The veining in flowers are Blood Red and Violet.

The stems are Yellow Brown and Brown Green; the leaves are Brown Green and Moss Green; the buds are paler than the flowers, use the coloring bluer.

The second firing use same coloring, strengthen the shadow side of flowers and put in the stamens of the dark colors; in flowers use more of the Yellow Brown. The background use Yellow Violet and Shading Green mixed with the Violet where the dark in background is wanted.

## HOLLYHOCK BOWL

*Henrietta Barclay Paist*

**T**INT the lower part of the bowl and dust the upper band with Neutral Yellow. Tint the panels with Olive Green. Lay the seed pods with Neutral Yellow or Yellow Brown to which a little Black has been added to quiet it. Lay the path in Yellow Gold.

Repeat for the second fire and for third fire outline with Black or Green. These quiet color schemes are pleasing.

## HOLLYHOCK VASE

*Henrietta Barclay Paist*

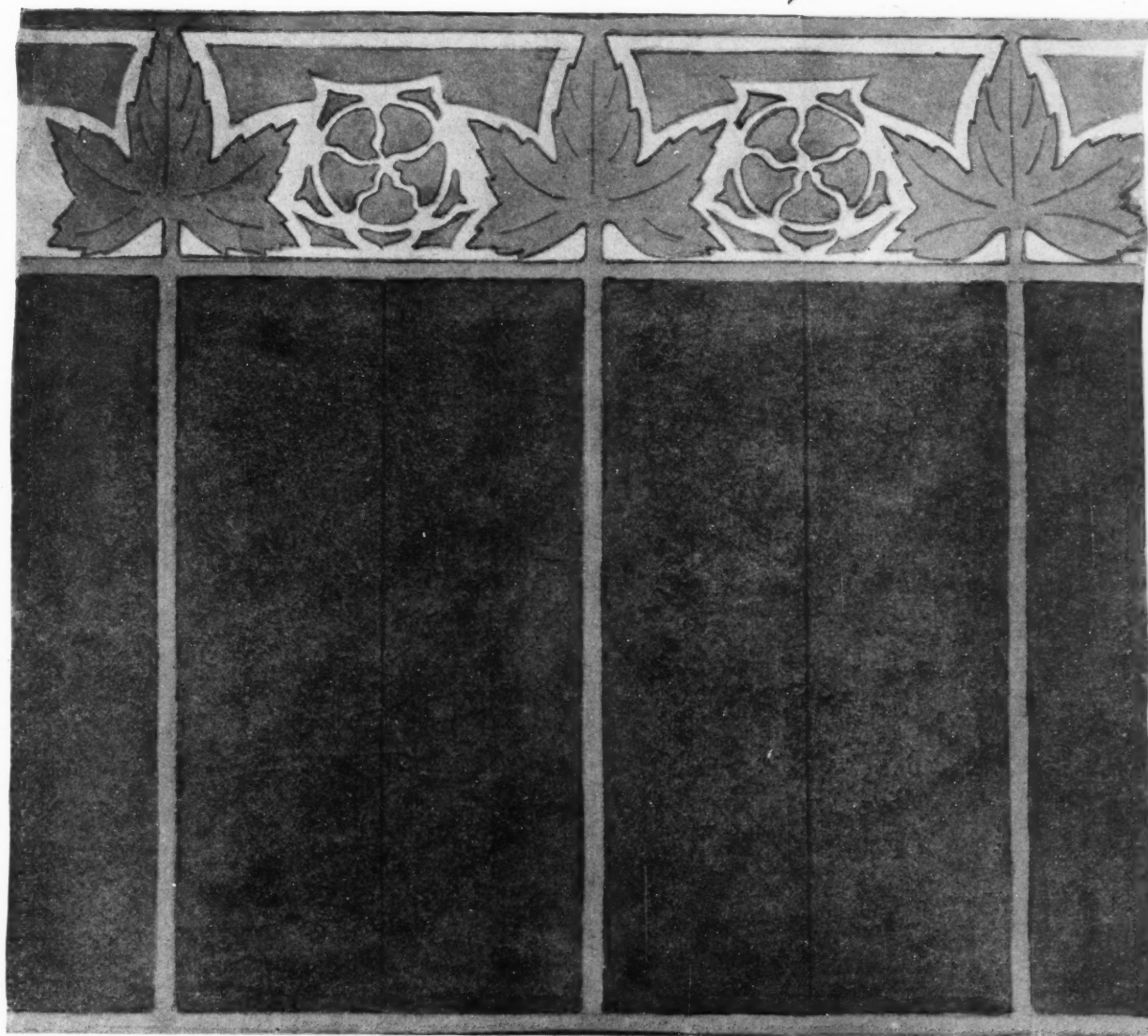
**D**UST the lower panels with a soft Mat Olive Green (Fry's Olive will do). Lay the leaves, stems, seed pods and the background spaces with a glaze, Olive Green, and the path in Green Gold. If necessary go over the glaze color for the second fire and lay another coat of gold. For the third fire outline all with Shading or Outlining Green. If one prefers the seed pods may be laid with Satsuma or Neutral Yellow (a soft tan) but the green monochrome is very pleasing.



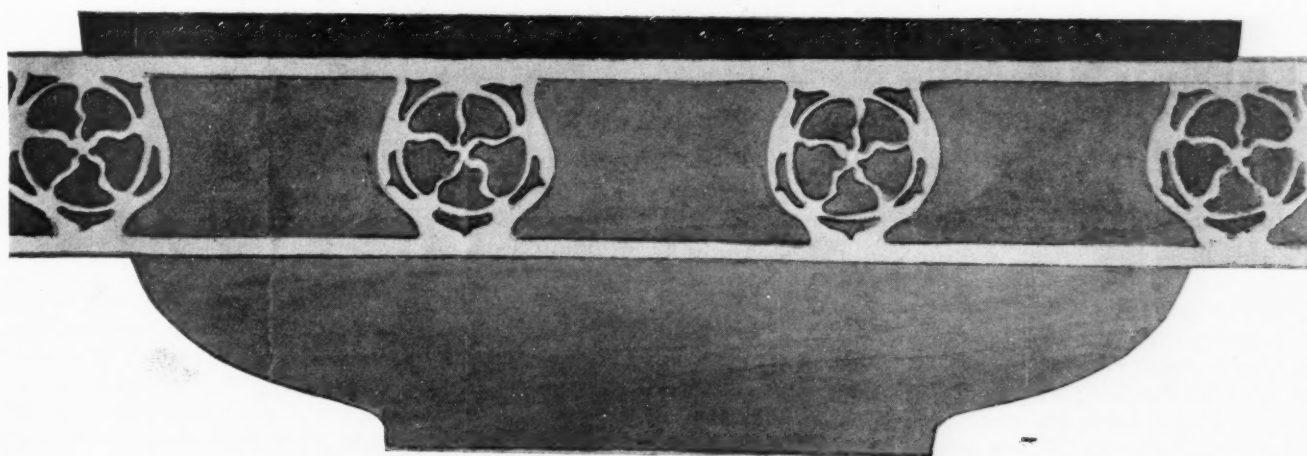
## TOBACCO THERMIDOR—HALLIE DAY

To be executed in silver and gold.

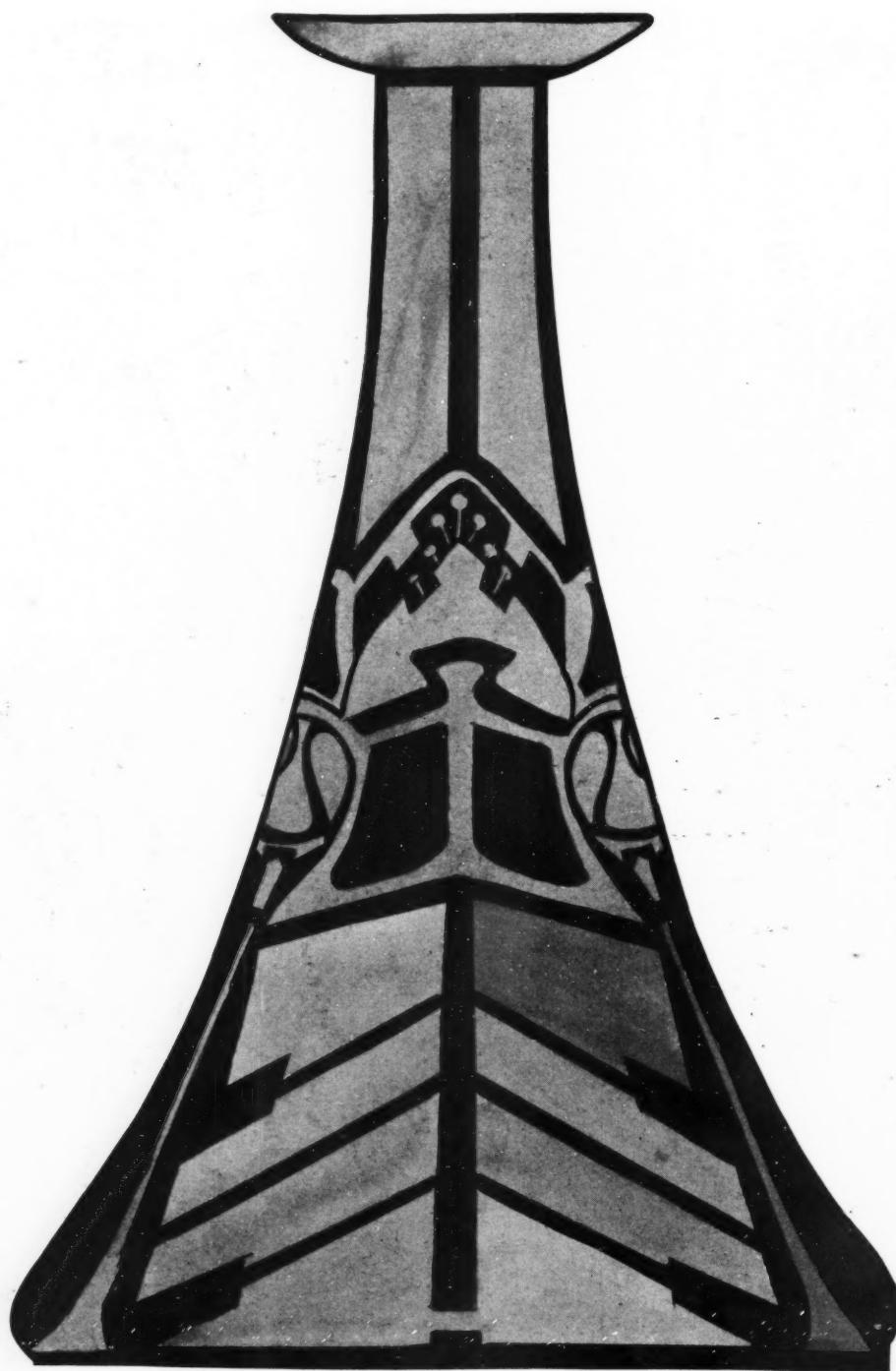




HOLLYHOCK VASE—HENRIETTA BARCLAY PAIST



HOLLYHOCK BOWL—HENRIETTA BARCLAY PAIST



CANDLESTICK—THE CRAFTSMAN'S GUILD

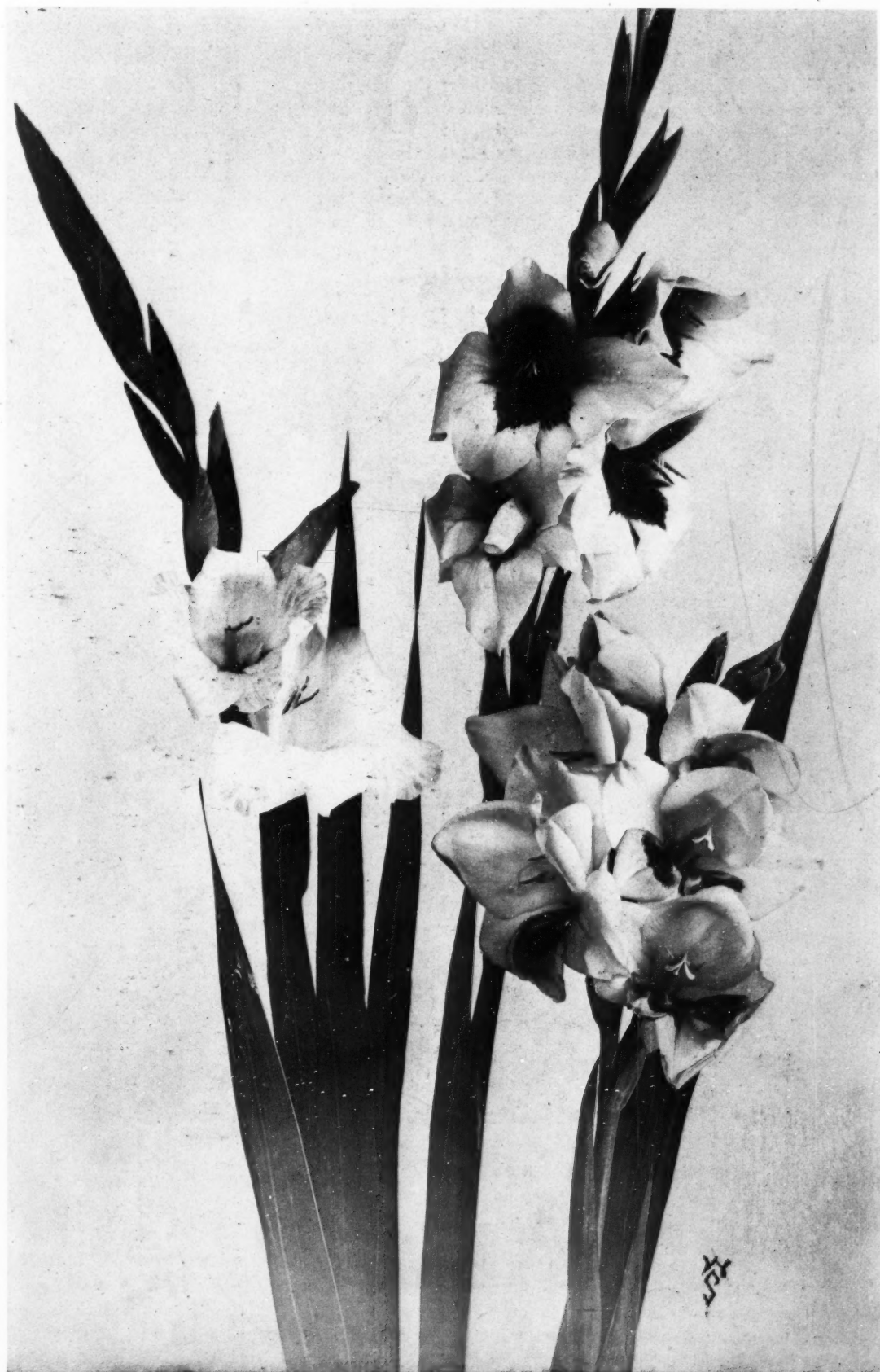
**D**IVIDE china into three parts. Trace design on carefully, and outline in India Ink. Do the straight lines with the aid of a small flexible rule. Clean with turpentine. Paint the darkest parts of design with German Black, mixed as for any painting. Apply rather heavily as this gives almost as rich, glossy a black as the dusted color. Lower part of flower, thin wash of Blood Red. Upper part, same color, applied heavily. The stamens and stem portion are gold. This is all that can be done in the first fire.

Second Fire—Tint the leaf, panels, and grey portion of cup with Shading Green applied evenly and lightly. Buds in

Gold. No outline is needed if the background is padded evenly to the edges.

## TREATMENT BY JESSIE M. BARD

Oil all dark parts of design and dust with two parts Shading Green, one-half part Apple Green, one part Grey for Flesh, one part Pearl Grey. The light part dividing the sections, the stamen, the light part of design just above the section and the top of candlestick are Green Gold. Oil all the flowers and dust with three parts Pearl Grey, one-half Albert Yellow. Oil all the remainder of the design and dust with three parts Pearl Grey, one part Apple Green.



GLADIOLI—PHOTOGRAPH BY WALTER S. STILLMAN

(Treatment page 214)



## GLADIOLI (Pages 213, 215)

*Treatment by Jessie M. Bard*

**S**ET palette with Rose, Carnation, Blood Red, Ruby, Lemon Yellow, Apple Green, Shading Green and Yellow Brown, Grey for Flesh.

Paint flowers in delicately with Carnation; the markings toward center are Blood Red and a little Ruby; the buds are a little deeper, use the Carnation heavier; the leaves are Apple Green and a Little Yellow and shaded with Shading Green and a little Yellow Brown; the background is Lemon Yellow, Apple Green and Grey for Flesh.

Second Fire—Wash a thin wash of Rose over the flowers;

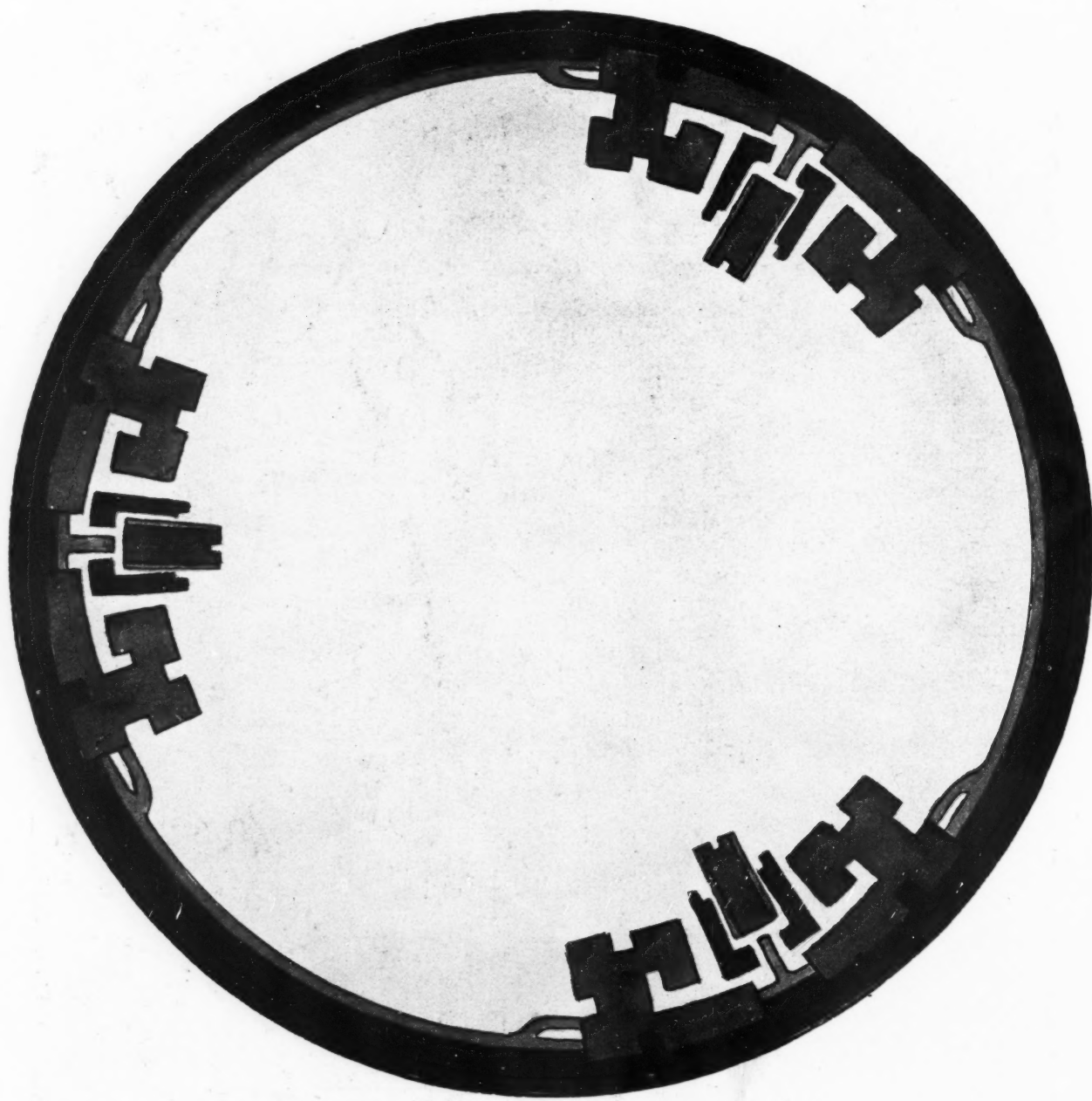
use Ruby and Rose in the centers and buds. Shade the shadow side of leaves with Apple Green and Shading Green.

## VASE (Page 217)

*Treatment by Jessie M. Bard*

**O**IL entire surface of vase and dust with five parts Pearl Grey and one part Sea Green. Wipe out the place for the clouds and birds.

Second Fire—Paint in the black quite heavy with Yellow Brown Lustre very thin. Paint a thin wash of Yellow over the clouds, just enough to soften the white.



PLATE—WINIFRED GETTEMY

**O**UTLINE design in Black. Center berry Blood Red and a little Yellow Red. Side sections of berry Blood Red and a little Violet. Leaves Dark Green and a little Apple Green. Wide band at edge Dark Green. Stems thin

wash of Brown Green and a little Moss Green.

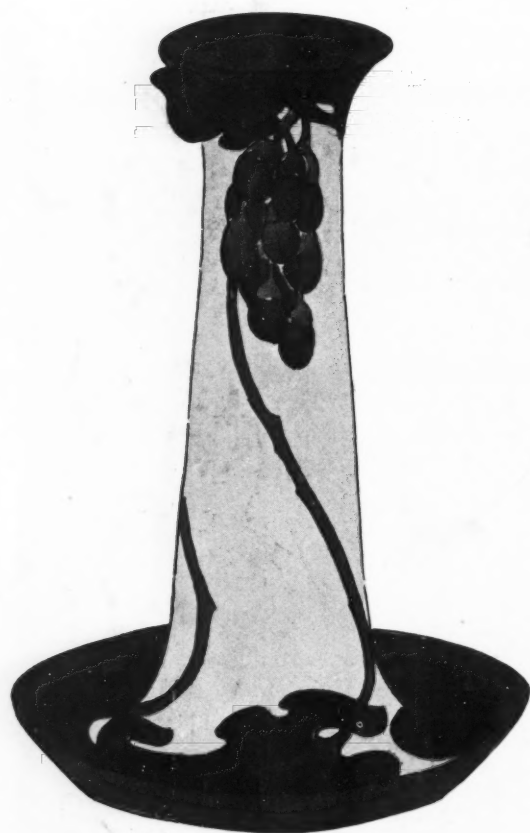
Second Fire—Paint Special Oil over entire surface of plate, pad it until tacky and let it stand until partly dry, then dust it with Pearl Grey and a little Apple Green.



GLADIOLI—HARRIETTE B. BURT

(Treatment page 214)





HAT-PIN-HOLDER—WINIFRED GETTEMY

*Treatment Jessie M. Bard*

**O**UTLINE design with Black. Cap of berries painted with Yellow Brown and a touch of Brown Green. Lower part of berry a thin wash of Yellow Red for light side and add Blood Red for shadow side. Stems, Brown Green and a little Yellow Brown. Leaves, Brown Green, a little Shading Green and a touch of Black. The dark color at top and bottom is Blood Red and a little Brown. The light background is an ivory tone, may be made of two parts Yellow Brown and one part Yellow Green.



BEECHNUT BORDER—CHAS. BABCOCK

*Treatment by Jessie M. Bard*

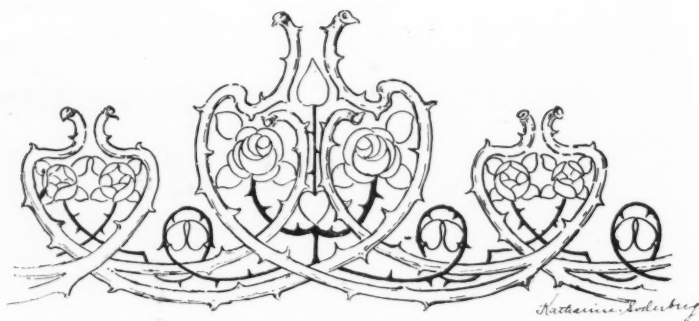
**L**IGHT part of nut Yellow and a little Yellow Brown, the outer part Auburn Brown and a little Yellow Brown, the dark touches Auburn Brown and Black. Stems and bands Auburn Brown and Blood Red. Background, a thin wash of Yellow Brown and a touch of Blood Red.



DESIGN FOR BORDER

*Clara Connor*

Design in two shades of gold with outline in color.

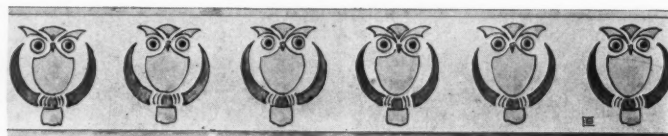


ROSE BORDER

*Katharine Soderberg*

Model the rose in a rather flat paste. Carry out wide stem with a line of hair paste. The narrow dark stem in flat Green Gold. Outline leaves with paste.

Second fire.—Cover all paste with Mat Gold. Fill in leaves with Green Enamel made of Moss Green, a little Albert Yellow and a touch of Black and one-fifth part Relief White.



OWL BORDER—CHAS. BABCOCK

*Treatment by Jessie M. Bard*

**M**OON, dark spot in eyes, outline of owl and bands are gold. Body of owl and three spots on head Yellow Brown Lustre, light part of eyes is Yellow Lustre. Background, two parts Pearl Grey, one part Grey for Flesh.



IRONWEED BORDER—CHAS. BABCOCK

*Treatment by Jessie M. Bard*

**O**UTLINE and bands in gold. The dark form back of flower is painted with a delicate grey made of Pearl Grey and a very little Copenhagen Blue. Stamen, Deep Blue Green and a little Sea Green. Lower part of flower Aztec Blue and a little Copenhagen Blue. Stems, Apple Green.



MISTLETOE BORDER

*Ruth M. Ruck*

**D**ARK leaves in Green Gold. Light leaves Hasburg's White Gold. Dots in Green Enamel using Apple Green and a little Yellow Green and one-fifth Relief White.

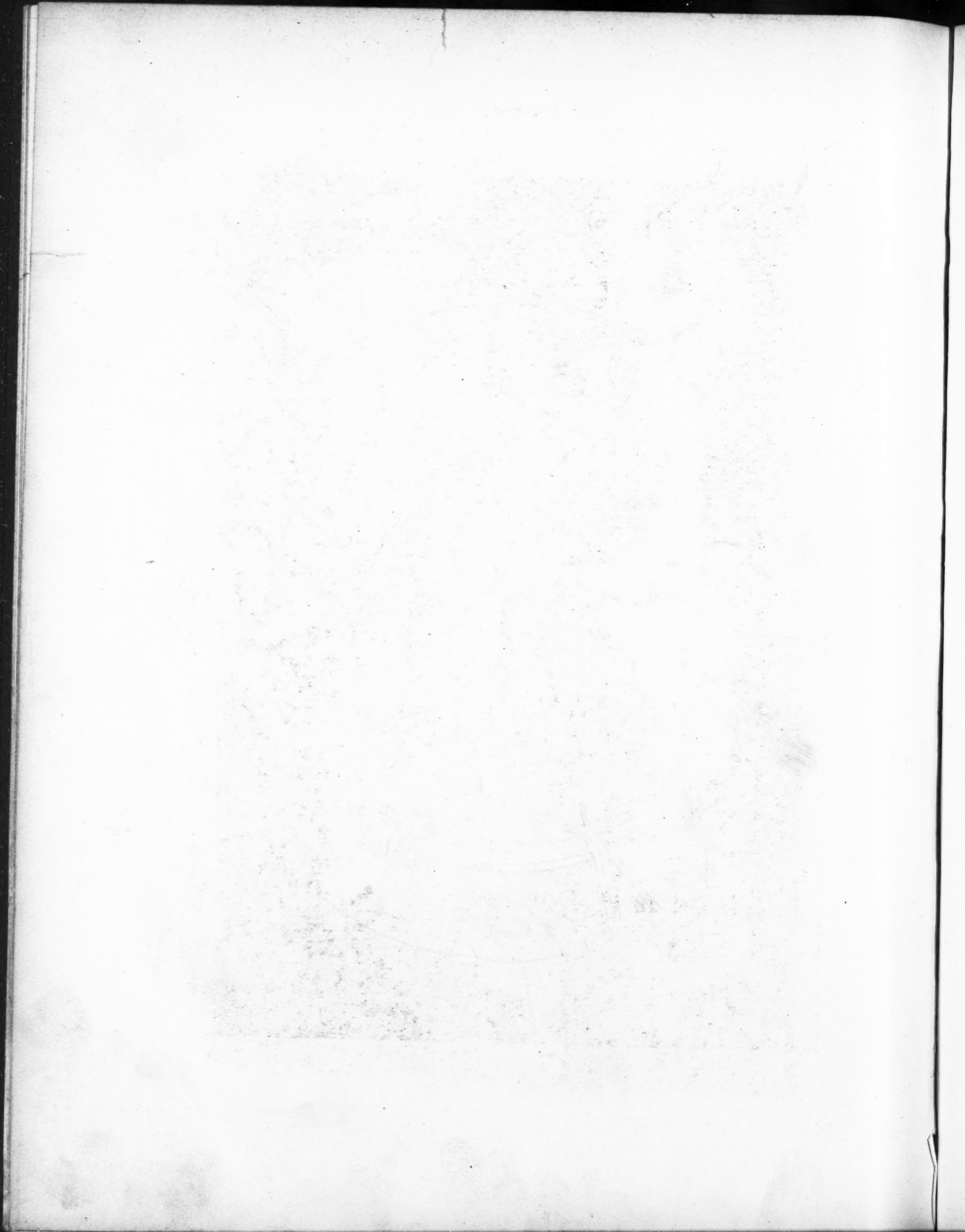


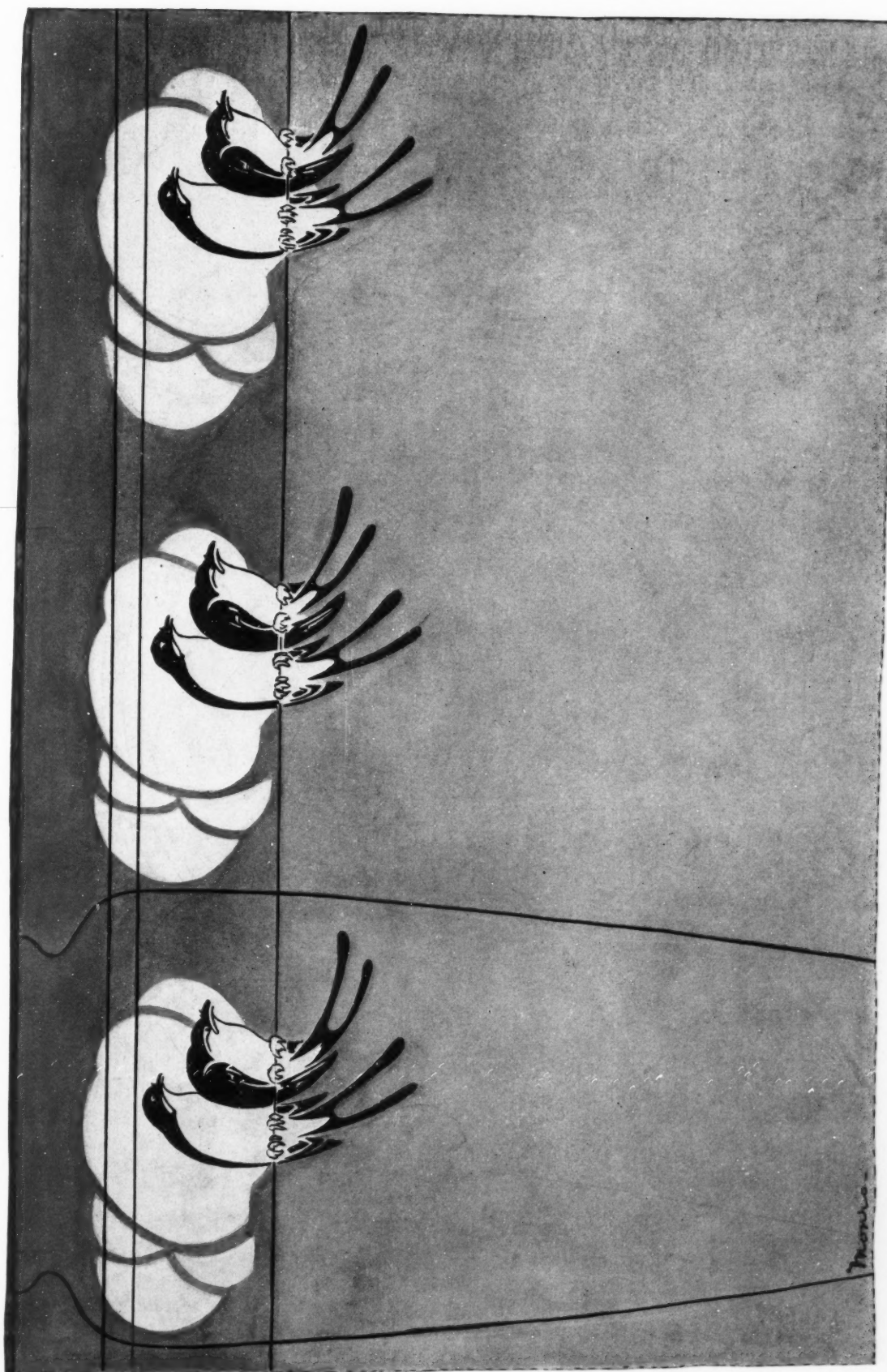


FEBRUARY 1913  
SUPPLEMENT TO  
KERAMIC STUDIO

GLADIOLI—JOSEPH KALLAUS

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SYRACUSE, N. Y.





VASE—MRS. G. R. MONRO

(Treatment page 214)



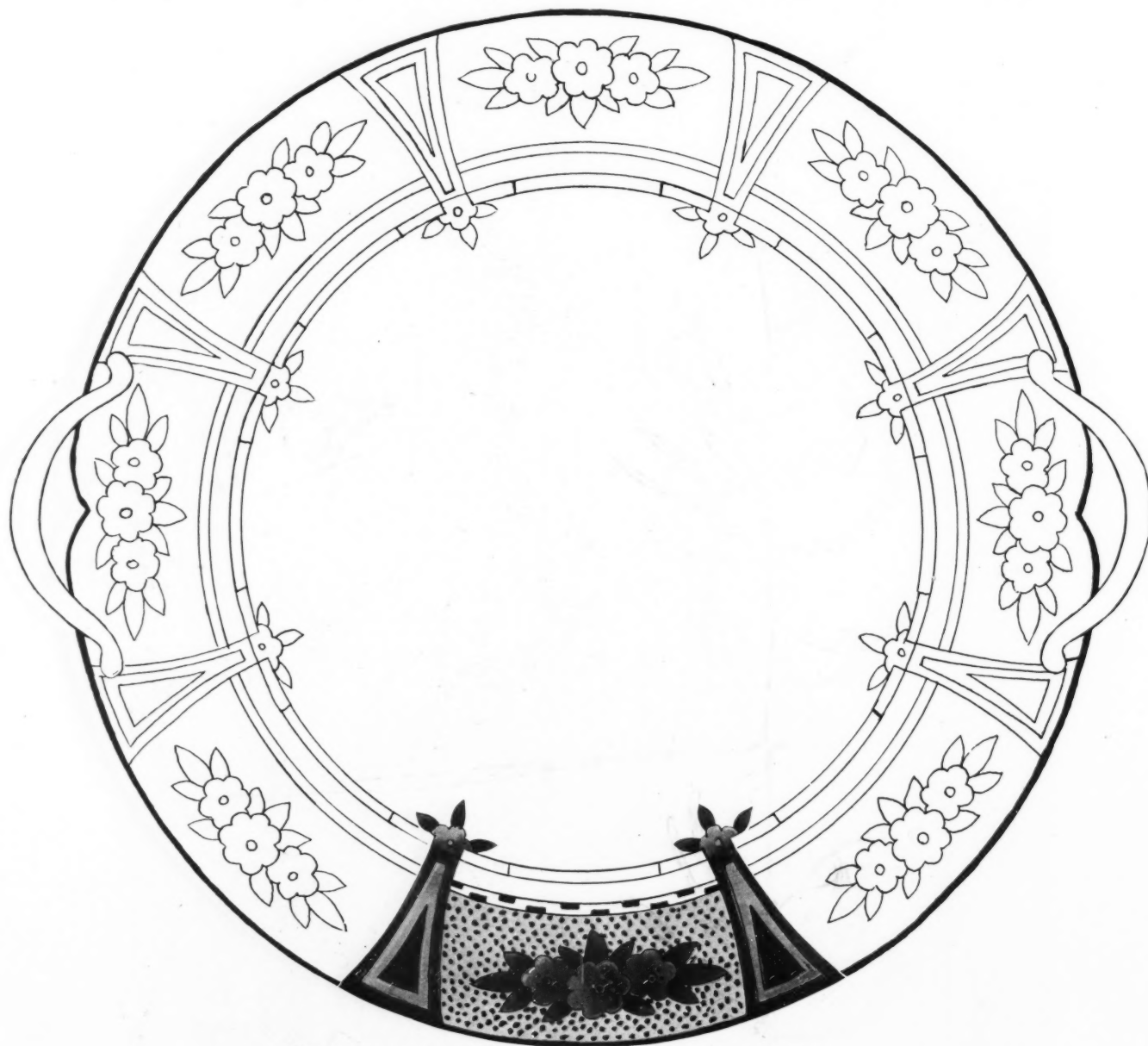
**BACHELOR'S BUTTON, (Page 219)***Treatment by Jessie M. Bard*

**C**OLORS on palette: Banding Blue and Deep Blue Green, Copenhagen Blue, Violet No. 2, Apple Green, Shading Green.

First firing use Banding Blue and Deep Blue Green for the paler ones. The centers are Copenhagen Blue and Violet. The calyx is Apple Green and Shading Green. Stems are Shading Green. The darker flowers are Banding Blue and

Copenhagen Blue. For background use a thin wash of Banding Blue at the top and shade toward flowers with Violet and Apple Green.

Second Firing—Use same colors to touch up flowers; do not do much painting on the light side. Shade the centers with Violet and Banding Blue, then paint the stems and leaves with Apple Green and Shading Green with touches of Violet No. 2.

**JELLY PLATE—M. C. McCORMICK**

**C**ENTER flower in blue, made of Dark Blue toned with a little Deep Purple and Brunswick Black with one-eighth enamel mixture. Flowers either side of center one yellow, made of Silver Yellow, toned with Deep Purple, add one-third enamel. Small half flowers in brackets, red of equal parts Capucine and Pompadour No. 23.

Leaves, Apple Green toned with Deep Purple and Brunswick Black, add one-fourth enamel.

Background of border dotted with gold, brackets filled with gold and handles and edge gold. Inlaid border, squares Black.

Center of plate a delicate tint of Primrose Yellow.



BACHELOR'S BUTTON—PHOTOGRAPH BY WALTER S. STILLMAN (Treatment page 218)

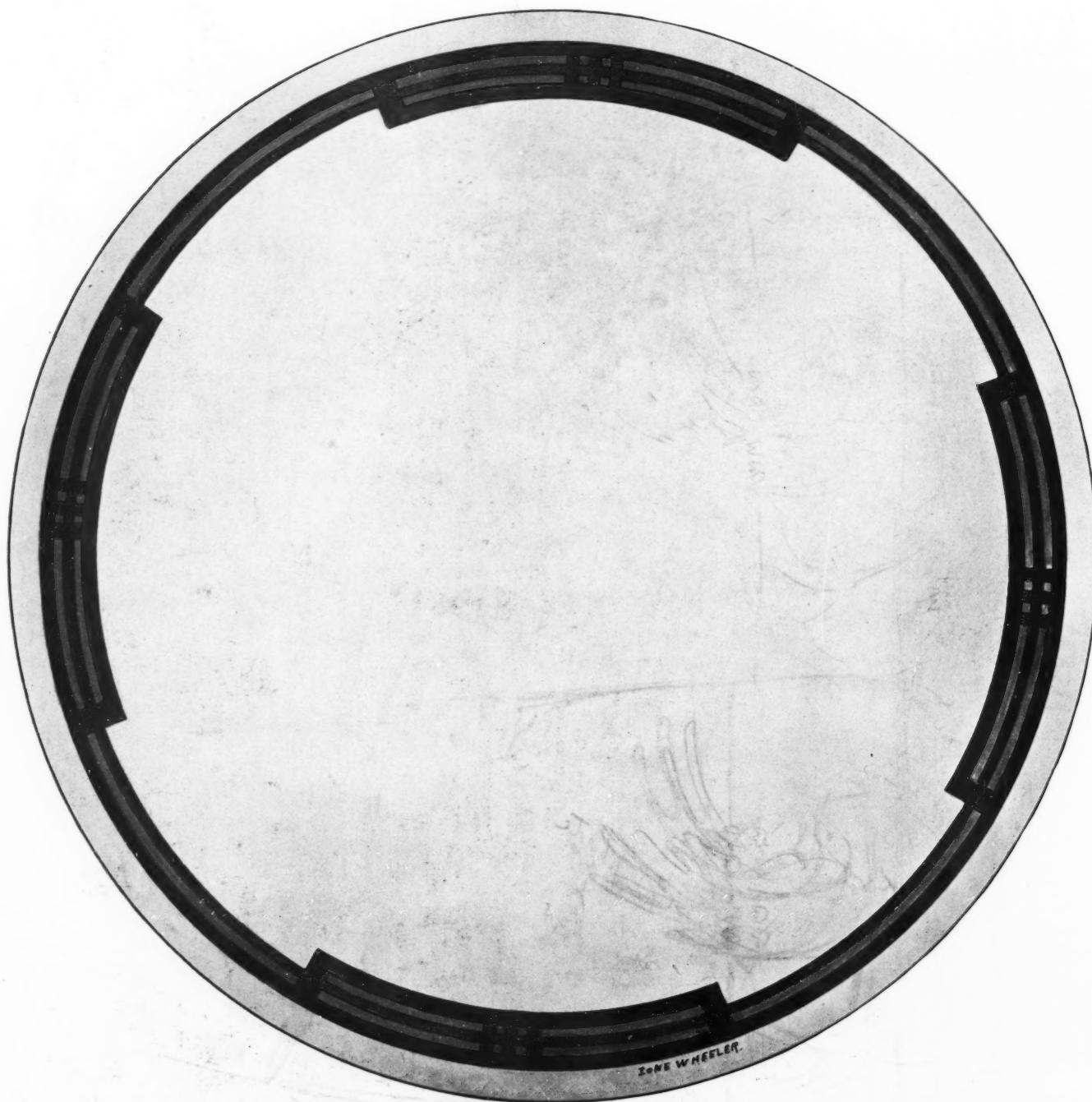
## PHLOX (Page 221)

*Treatment by Jessie M. Bard*

**C**AREFULLY sketch design in, then paint in the dark leaves back of flowers with Yellow Green, Shading Green and Black. Where the leaves come out in the light use less of Black and Shading Green; a little Apple Green with Yellow Green in the lightest leaves. The most delicate flowers are white leaving the white of china for lights and shading blossoms with a little Apple Green and Violet in the darkest shadows. In flowers use a little Copenhagen Blue and Violet; the centers

have a touch of Yellow and Blood Red. The bunch on right hand side of study is a deep Rose Pink. Paint blossoms with Blood Red very thin, so it is a delicate Rose color shade with a very little Violet added to the Blood Red. The centers are just the Blood Red. Background is Yellow, a little Violet and Apple Green around flowers and in deepest places use a little Grey for Flesh.

Second Firing—Use same coloring used in first fire. The pink bunch is washed with a thin wash of Rose. Just strengthen the shadow side of flowers.



PLATE—IONE WHEELER

Outline of Black. Outer bands are of gold and spaces between are in Aztec Blue. This design is easily adapted to the various shapes of a dinner service.





PHLOX—PHOTOGRAPH BY WALTER S. STILLMAN

(Treatment page 220)



PLATE—MARY L. BRIGHAM

Designs for blue or gold and white ware.

## GLADIOLI—(Supplement)

*Joseph Kallaus*

**F**IRST Fire—Paint pink flowers, the lightest tones with Rose Purple; the dark tones with Carmine Purple. Shade with Grey for Flowers. Paint petals with Banding Blue and Light Violet mixed. Paint light tones of white flowers with Grey for Flowers; use for the dark tones a little Light Violet in the Grey. For the centers use Albert Yellow. Wash out the light tones and what appears in the finished study as a light purple tone. Petals for white flowers with Copenhagen Blue mixed with a little Ruby and a larger proportion of Ruby for the shading. The red flowers paint with Blood Red and shade by mixing a little Grey with it. Paint the bright tones with Yellow Red and wash out the high lights. For the petals use the same colors as used for the petals of the white flowers. Paint in the background with Blue Green and Grey and Light Violet and paint the faded flowers with a mixture of Light Violet, Yellow Brown and a little Ruby; the leaves with Blue Green, Yellow Green and Grass Green, shade with a mixture of Grass Green and Yellow Brown; the darkest shades with Shading Green or Black Green and Yellow Brown mixed.

Second Fire—Wash over the background with Ivory Yellow and Yellow Brown, then paint the background flowers with Carmine Purple, Yellow Brown and Grey. Go over the light tones in the leaves with Lemon Yellow and the same Greens used in first fire wherever necessary. Paint over the red flowers with Yellow Red. Where the grey is prominent paint over with Yellow Brown and Blood Red. Use the same colors for the faded flowers. Use a mixture of Ruby Purple and Violet of Iron for the darkest shades in red flowers. Go over the white flowers with a thin wash of Lilac and take out the white parts. For the purple tones in the centers of the white flowers use a little Copenhagen Blue. Paint the center

of the pink flowers with a little Albert Yellow and the darker parts with Yellow Brown. The dark shade is Ruby and for the darkest use Ruby mixed with a small part of Light Violet.



## HELPFUL HINTS

**U**SE small wisps of cotton wrapped around point of the handle of small outliner for cleaning up work.

Cotton that has been used for padding can be pulled apart loosely and put in a small pasteboard box with a hole in the top. From this hole small wisps can be pulled out of the box without raising lint, the arch enemy of the china painter. If the silk used for padding seems a little thin, use two layers over the cotton in padding for dry dusting and lustre work. This leaves no lint.

Use point of wax china pencil to pick up lint, bristles from your brush and dirt out of a background.

Hold the pencil at right angle with the china and touch just the point to the bit of dirt you wish to remove. The mark left by the pencil will fire out.

After cleaning brushes with turpentine, when through with work give them a touch of olive oil or clove oil to keep them soft. This must be cleaned out of brushes before using them for gold.

When you can try drying china in the hot sun. There is no lint out of doors.

When holes appear in fired lustre, it shows dirt; paint and fire again. Try to use lustre where there is no dirt.

In putting brushes away for the summer place moth balls or camphor with them to prevent moths.

Clean brushes and china with alcohol for lustre work. Do lustre work on a clear day and be sure the china is dry.

Brushes that have been used and you wish to lay away, clean with alcohol or wash well with soap and water and rinse and dry well. They will be like new.

Grind all colors well with muller and ground glass slab and they will work smoothly.

Try clearing up all materials one day in the week, put fresh papers on paint tables and put studio in order. Work will go better and time saved by having everything in order.

Mrs. Earl L. Ramsey.

\* \*

In the last two numbers of the *Studio* you have asked for helpful suggestions about our studios. I have a few little contrivances of my own which I will gladly give you if you think them useful. At the left of my table on the window casing I have a small wall pocket in which I keep my tracings of units being used in class the most. Below this I have hung my spool of adhesive tape. To the right of my pocket I have a wall vase which holds my brushes and knives. On my table I keep a hair receiver which holds cotton and I find by keeping it in this I have much less lint. On the left end of my table I have an old fashioned shoe bag with three pockets. In one I keep clean silk, in another dirty silk and the third holds rags.

I find by the use of these things that my table is much less cluttered and I spend little time in hunting for the small things so easily lost.

Florence A. Huntington,

\* \*

#### ANSWERS TO CORRESPONDENTS

M. M. C.—The cause of your lustre rubbing off is because it was not fired hot enough. The opal should be applied very heavy.

O. M. A.—The unfluxed gold is used as a second coating over unfluxed gold. The same is also best for over raised paste and also on the belleek ware.

Mrs. R.—We cannot tell the cause of your china turning milky, there might be a number of reasons for it, it may have been the ware you used, or if you are using a kiln with an iron firing pot it may be due to dampness in the kiln. Have you had this trouble with other pieces? If you have more trouble and wish to write more in detail concerning it we may be able to help you.

J. E. H.—The spot in your gold is probably due to something not being clean, either the brush or the lavender oil.

F. W. and E. E. R.—For a tinting oil use 5 parts oil of copaiba, 1 part oil of cloves and enough oil of tar to darken it slightly.

W. H. C.—The matt colors are applied like any other dusted colors, you will find directions for dry dusting in one of the "Lessons for Beginners." You probably dusted the color on while the oil was too wet or you may have applied the oil too heavily.



FULL SECTION OF PLATE—L. R. LIGHTNER

Treatment by Jessie M. Bard

**T**RACE the design and outline with India ink, making the necessary corrections. Paint in the bands and the form which connects the flowers in the outer border with three parts Banding Blue and one part Copenhagen Blue. The leaves are two parts Sea Green and one part Banding Blue. The outline around the flowers and the dark spots in them is Apple Green and

a very little Violet No. 2. Give this a very hot fire. Second Fire—Oil over the entire surface with Special Tinting oil and pad until tacky, then dust with Pearl Grey and a very little Deep Blue Green, just enough of the latter to give it a bluish tint. (The full plate (9 inch diameter) was published in May, 1912 *Keramic Studio*.)



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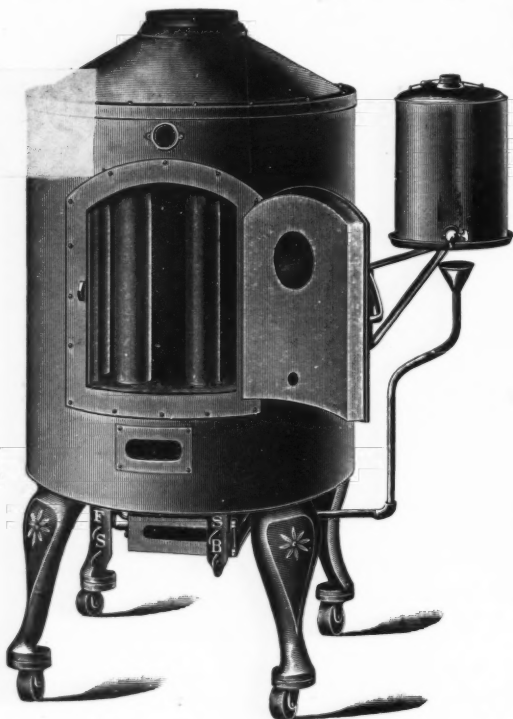
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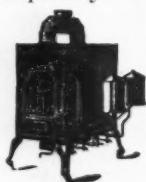
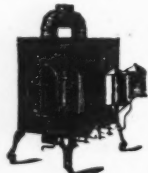
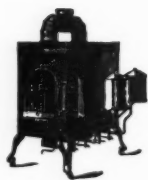
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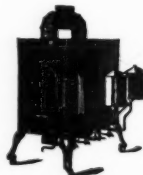
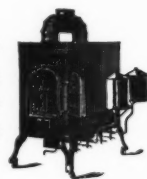
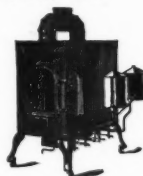
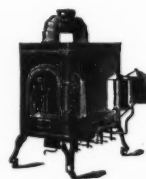
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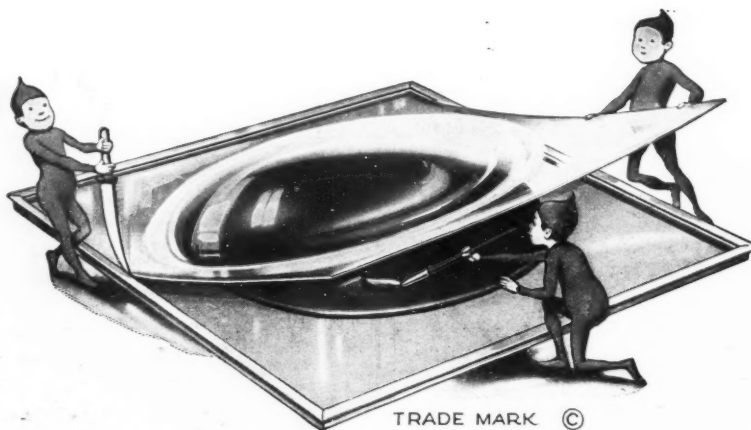
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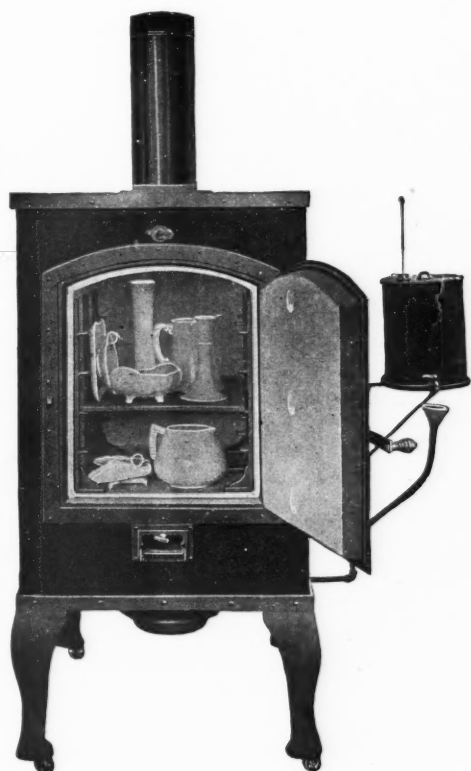
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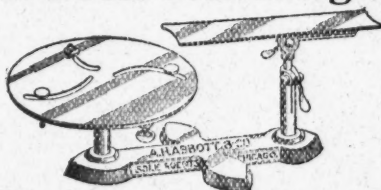
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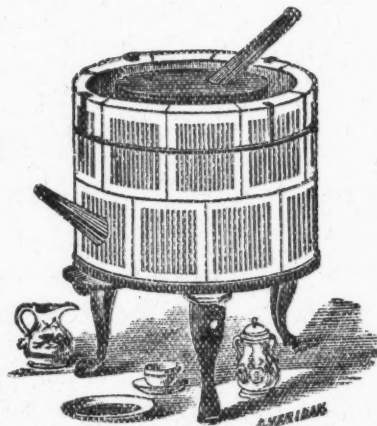


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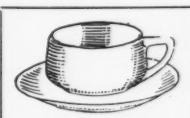
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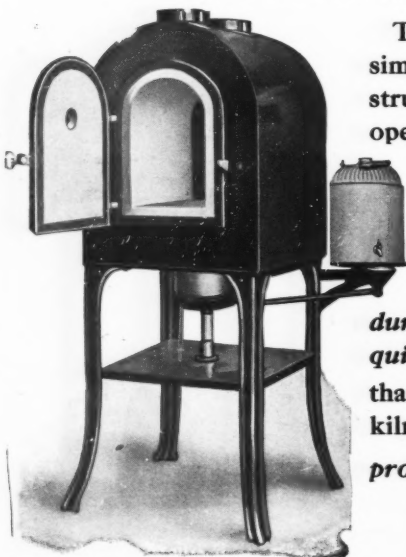
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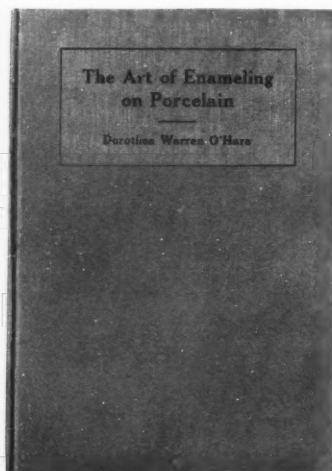
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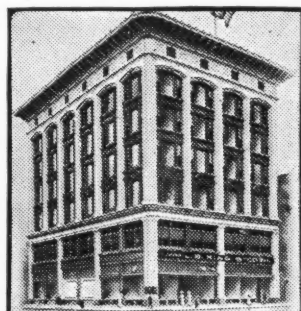
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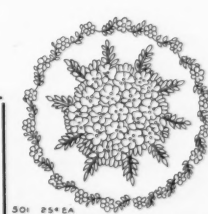
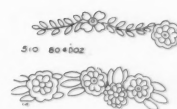
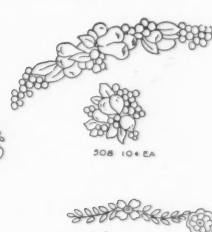
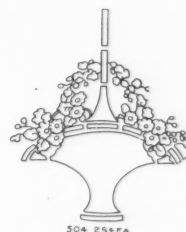
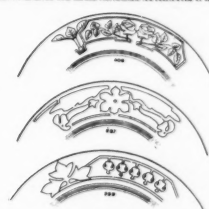
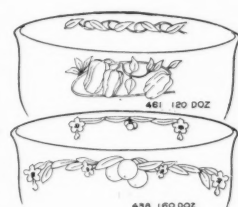
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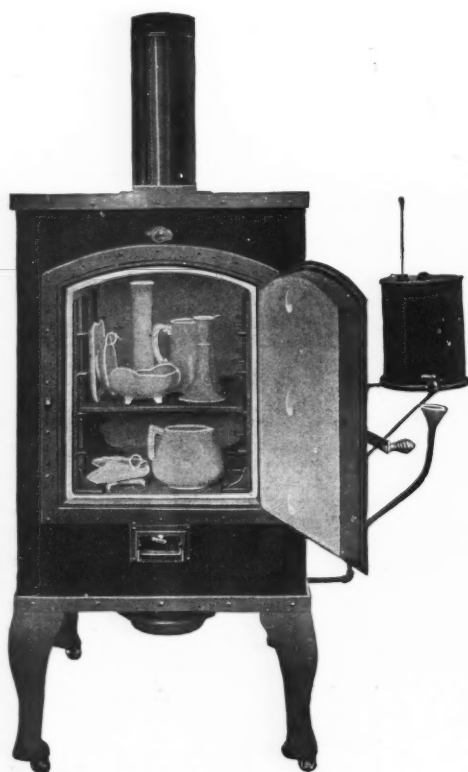
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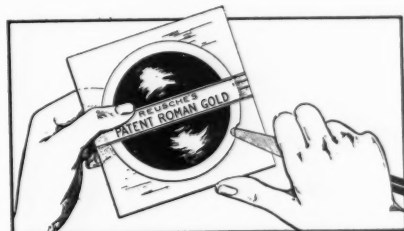


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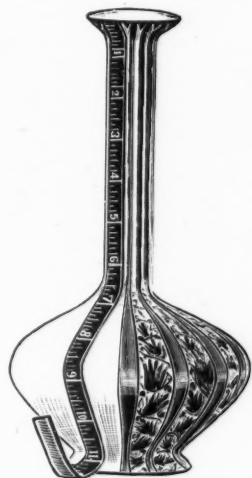


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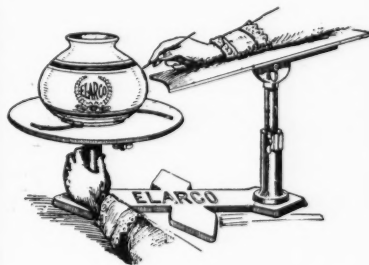


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